

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Gilbert and Sullivan's Fight With the Public—Ruddygore a Good, Dull Opera—The Reason Why It Will Not Go—A Copyrighted Taming of the Shrew—The Man That Made Keene—Laura Don and The Daughter of the Nile.

Gilbert and Sullivan are having a desperate fight with the public. So long as they write Pinafores and Mikados all goes well. That's what the public wants. When they write Patience and Ruddygore, the public yawns.

This is the penalty of being popular. It reminds you of the funny man with a reputation who meets his old friend in company and moved by a sincere emotion exclaims: "My dear sir, I am heartily glad to see you."

The expectant crowds turn away disgusted. One man remarks, "That isn't particularly funny." Another asks, "Where did the humor of it come in?" and a third says, "The funny man is much overrated."

Ruddygore isn't near as much of a pot-boiler as is The Mikado. Whenever it is uninteresting to a mass of shallow amusement-seekers, it is good. Whenever it is good it is dull. The Mikado is one of the worst pieces of patchwork I ever saw. Sullivan had a lot of songs in his portfolio and he asked Gilbert to write a line here and there that would bring them into the libretto. So Gilbert, with accommodating facility, wrote a line making somebody say it would be as sweet as the flowers that bloom in the Spring, and then a quartette proceeds to sing about the flowers that bloom in the Spring. And so on with madrigals and ballads.

Ruddygore is integral and has better music in it than has The Mikado. But it doesn't tickle the populace with bold conceits and shallow surprises and musical eccentricities.

So the verdict is that it is dull.

Well, I agree that as a story it is dull. But Gilbert is not a story-maker. He is a balladist. He has been working the Bab Ballads over for ten years. Sullivan, on the other hand, is a musician, and there never was a capable musician in so unenviable a position as he.

The whole English-speaking world is begging him to be a mountebank, and he has partly consented. Now and then his conscience upbraids him, and he tries to do good work. Then up rises the whole populace and yawns at him. "Why, that isn't funny at all!" they cry.

The reason why Ruddygore will not go—is that The Mikado did.

There is as wide a gap of excellence between Erminie and Ruddygore as there is between Sullivan and Gilbert. But Erminie is what goes. It is the baroness and scantiest music freighted with tomfoolery. The latest comic opera does not trench upon burlesque. The work at the Casino is all cap and bells. Its chief personage is a jingling clown who fills all the interstices of the work with his antics.

Gilbert reminds me of a valentine writer who tries to make an epic. He is always fragmentary. His best work is trifles. Like all satirists, he writes epigrams and sonnets, not stories, and even then he works a paradox into the earth.

All the same, in its own line, we shall probably wait a long time before we get anything so absurd, so quaint and tuneful and patchworky as The Mikado. You couldn't prevent the populace from sticking the flowers that bloom in the Spring in their button-holes and carrying them between their teeth.

It may not be the province, but it is sometimes the humor, of amusement writers—if I may call them such—to speak of the popularity of entertainments aside from their excellence. If a man in Maine or Minnesota were to inquire just now what it is doing a good business in New York, you, to be truthful, would have to commence with Daly. He is turning people away from The Taming of the Shrew. The carriages block all the neighborhood at night. But I don't think any Shakespearean critic would deliberately sit down and conscientiously say this was an entirely worthy performance of the great comedy.

Certainly, it is not my idea either of Katherine or Petruchio.

I think the pleasure the public get out of it is owing to the fact that it is not Shakespearean in the best sense, but has a modern cut glass novelty that tickles. It glitters. It is overloaded with jewelry and flourishes like a modern Juliet. The story shrinks inside a most consummate frame. People have very little to say of the Petruchio, but they talk for hours

about the banquet scene and the cut-glass. In a word, the production is a triumph of Mr. Daly's, not of Shakespeare's, and I suppose Mr. Daly has copyrighted it. Somehow I thought of Mather playing Juliet in high-heeled French shoes.

Manager Daly "has the call" on the uptown society just now. It is conceded by the profession that he has earned it. But the fact that Wallace and all the other uptown houses have gone off at a reckless tangent may have something to do with it. Harbor Lights is not a work of art, it is stone-masonry. You can't get intelligent, or at least cultivated, people to swallow it.

The man in Minnesota would have to be told that the other houses doing a steady business of tremendous proportions are the Fourteenth Street Theatre, where Den Thompson is playing The Old Homestead, and the Madison Square, where Jim the Pyman continues

Fourteenth Street Theatre for early productions, and Mr. Joseph Arthur, I am told, has planted new pieces at the Bijou and elsewhere. These are young men whose commercial instincts are not wholly ungoverned by good taste, and Mr. Rosenquest, who now has charge of the Fourteenth Street Theatre, has already shown a most commendable desire to lift that house to its proper place with good work.

By the way—speaking of Hayden, who has been managing Miss Davray, as you know—I heard yesterday that his protegee, Tom Keene, had either broken his contract with him or had threatened to do so for next season. This rumor brings to my recollection one of the most remarkable cases of creative management on record. Mr. Keene may have a suspicion at times that God made him, but, so far as this profession goes, it was Mr. Hayden who breathed the breath of life into him. He ac-

I was struck the other day by a poster, a very beautiful one, bearing the words: "Egypt: A Daughter of the Nile." It was interwoven with poppies, and the head of Effie Ellsler rose out of it with the square proportions of the Sphinx.

She, then, was playing A Daughter of the Nile.

I took up THE MIRROR, and I read in it of the success of the piece at Cleveland—I think it was. I met the effusive Harry Lee on the street and he told me he was the owner of it.

Poor Laura Don!—this was her baby. How well I remember when it was born. She poured into it something of her Spanish temperament, a little of her eccentricity, much of her wit and literary cleverness, and then she went and "dumped" it—that's the word—dumped it on at the Standard in the Summer season, and played the Daughter of the Nile herself.

I don't think anybody quite caught the del-

I believe it died in the cold of an early Winter in Milwaukee.

I saw Laura afterward. She was ill, sick at heart and despondent. The doctors had ordered her to a warmer climate. She went away, and she never got well. A year later she came back a confirmed invalid and crept into the old home in the Cat-kills to sit through another Winter at the window and watch the tempests on the bleak hills and the snow-birds on the dreary wastes. Then one bitter morning she died, all alone.

Now her play, red with the same poppies that her ardent nature planted, has come back, and I dare say will be a great success.

There is a deep-down pathos in Laura Don's story, and I can never see the Daughter of the Nile without recalling it.

Some of the things of life that are woven with love and guarded with affection, have to be wet with tears and torn with despair before they will live. It's an old truth, but where will you see it so often as in the mad whirl of stage life?

NYM CRINKLE

P. S.—One correction. Last week I stated that Nat Goodwin was going to do Elger M. Bacon's opera of Don Filibusto. A note from Mr. E. I. Darling informs me that this is a mistake. It is a comic opera called Big Pony, in which Mr. Goodwin is to create the part of the gentlemanly savage who is a satire on the Wild East. The piece is already in rehearsal, and is to be produced after The Skating Rink.

Verdi's Otello.

Howard Paul, writing from Milan, Italy, Feb. 5 sends us the following about Verdi's last work: "After an amount of scheming and diplomacy, to say nothing of outlay, enough to fit a man as a statesman of a small principality, I succeeded in procuring a ticket for the premiere of Otello, which was witnessed by persons from various parts of Europe and the United States. All the high-class dilettanti of the Continent were present. I recognized faces I had seen in Naples, Paris, Vienna and London, and there were four representatives from Petersburg, Constantinople and Cairo.

"The libretto is a faithful and clever version of Shakespeare's tragedy. Almost all the principal scenes of the drama are preserved, and in many instances the translation is almost literal. Verdi's music is a fresh revelation of the genius of the composer, and does not resemble any of his previous works. Evidently Verdi abandoning all the old formulas and conventionalities of the musical drama, meant to show to what extent the intimate connection between drama and music ought to be sustained. Verdi, however, while adapting a new system, preserves his predominant quality—conciseness. The work never drags, not even in those pieces which the audience cannot fully appreciate at a first hearing. Most remarkable also is the vigor of the melody in a maestro seventy-four years of age. Not one of the younger composers of the present day possesses such an abundance of musical ideas combined with so much dramatic power. The orchestration is managed with all the resources of modern art, although the opera has no symphonic pieces at all in the true meaning of the word, the maestro having intentionally concentrated the spectator's attention almost exclusively upon the stage. The work was received throughout with the utmost enthusiasm, more especially the first, second and fourth acts.

The third act, although much applauded too, has peculiar beauties of its own, which perhaps are not so readily appreciated by a general audience. The general impression is that a *chef d'œuvre* has been produced which constitutes a new departure in the musical drama. The baritone Maurel was admirable as Iago. The tenor, Tamagno, uses his powerful voice with much effect, and in the last act proved himself a thorough actor. Signora Pantaleoni as Desdemona was encased in her lovely Ave Maria. A chorus in the first act and a short prelude of double basses announcing Otello's coming had also to be repeated. In the last scene of the opera the audience wished to endure many other passages, but this was not complied with, as the dramatic effect would have been interfered with. The enthusiasm at the close was indescribable. Verdi, Boito, the poet, Faccio, the conductor, and the singers, were acclaimed again and again. After the performance was over hundreds of people surrounded the maestro's carriage and took away the horses, and on reaching his home Verdi had to present himself more than once at the window to thank the madly applauding throng.



BELLE ARCHER.

to make young ladies thrill with admiring horror at the adroitness of villainy. One of these plays is the wholesomest, simplest, prettiest kind of pure American life in pictures. The other is an exercise of skill to make an improbable hero and an impossible theme interesting.

So you see they must draw with entirely different qualities, just as a blister and a draught horse will.

Mr. Nate Salisbury's Humming-Bird would not do. It may as well be said—it fell into neglect immediately, and I believe next season Mr. Salisbury leaves the troupe in Maeder's hands.

Whether this is the last of the farce-comedy—The Brook Parlor Match-Tin Soldier-Bunch of Keys order that has devastated the American stage so thoroughly—I cannot say.

Some new men are coming to the front. Mr. Will Hayden has got Niblo's Garden and the

tually lifted him out of the unknown and bore him, as the Jovian Eagle carried Gannymede, to success.

I remember when his triumphant career began—there were hosts of men with pens who rose up and dissented in their hearts to the new Garrick, but the moment they rose up up rose Will Hayden. If they wrote half a column of criticism, Will Hayden wrote four columns of eulogium. If they tried to ignore the new comet, Hayden bought up the editorial page. He pushed his man to the front over the heads of better and bigger men, and held him there with the will of a Bismarck and the eloquence of a Chauncey Depew.

Break from such a man! Why, there is no Wood's Museum to go back to. It reminds me of a knight in armor trying to fight without his horse. He falls down like a lot of old stovepipe, and it takes a crowd of equestrians to set him up.

the romance, the pathos of the play that night. The circumstances were not favorable. As I remember Harry Lee in it, he was not brilliant, and Laura Don herself was good only in the comedy. But there were sad undercurrents in it; a vague suggestion of how a woman, richly endowed, but unfortunate in her environment, will reach out despairingly for something that lies just beyond.

The ineffable pathos of that first act, when Laura Don went to sleep on the poppies in the cornfield as the sunset flooded the scene, repeating the words:

The tender grace of a day that is fled
Will never come back to me,

cannot by any possibility be repeated.

I believe the premature death of her baby broke her heart. I know how she counted on it; how she dandled it on her knees for months; what a great future she pictured for it; how she laughed and wept over it.

FIFTH AVENUE THEATRE—RUDDYGORE.

Robin Takapall	G.orge Thorne
Richard Danat	Comptess Pounds
S. R. Spird Mergatroyd	Fred Billington
Old AJ in Goodhart	Leo Kloss
Woue Mabud	Giera d'ne U mar
Mad Margart	K. re Hunter
Dame Hannah	Klaie C. miron
Sir Aoderics Mergatroyd	F. Federici

Ernie at the Casino keeps on the even tenor of its way to full houses every night. The performance is as absolutely perfect as it is possible for a performance to be, as no doubt, it ought, for, if practice makes perfect, surely the artists have had practice enough. It must be a very wearying thing to an artist to keep on repeating the same words, singing the same music, and acting the same situations for

Niblo's Garden is a stamping-ground for Thatchers, Primrose and West's Minstrels, and a fine house—though not as large as some of the former visits—greeted them on Monday night. Fred W. Mills, a very amusing ventriloquist, is a recent addition to the troupe. There was some excellent solo and part singing by Messrs. Norris, O Keefe, Winter, Oakland and Martin. Billy Rice was as abundantly funny

Ed. H. Thayer, late stage manager with the Frankie Kemble company, has taken a lib position at Pook's Theatre.

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skip

The Giddy Gusher.



You can tell whether you like a play by going to see it; but you can tell whether the play suits other people by staying round outside. Some time ago two important first-nights occurred one Monday. I selected my medicine and went and took it. As the route lay up Broadway going home, my party met the outgoing audience of the other first-night. Deserving my escort, I mixed in with a half dozen groups of the ordinary middle-class people, took in their comments and went back to my friends with a verdict based on what I had heard.

"It's a failure," said I.

"How can you be so sure?"

"Well, the utterances of ten people taken at random among a departing audience will indicate the permanent fate of a play much better than the criticisms of all the morning papers," returned I. And though there was a half column of unmitigated gush in next day's *Universal*, and the *Daily Diary* hailed the work of the night before as the greatest effort of the manager's life—though all the Ready Liars got in their fine work—Mr. Play had an obituary notice in the following Sunday's issues, having survived newspaper success just one week.

Something happened the first night of The Old Homestead. I went somewhere else and I never gave another thought to it till the other evening, when I fell in with a detachment of people, on a car going up town, who had all been to the same place, though there were a dozen different parties comprised in the mob.

"I hope the Deerfield folks will be down while they run that play," said an old lady.

"Father's going Thursday night," said a young man. "It will be the first time he's been out this winter."

"It'll do him good."

"I wouldn't miss seeing him at that play for anything. I'll go Thursday myself—that makes five times I've seen The Old Homestead."

"I've seen it four times," remarked a solemn-looking old fellow.

"We had just another such a well on our place," mused a middle-aged woman opposite.

"Don't you feel well, ma?" asked a young girl of an elderly lady near the door.

"I believe I've laughed too much. Marthy," was the reply.

I made up my mind I'd see that universally complimented play the next night. The *vox populi* is seldom wrong. So I went, and found the orchestra in the gallery, and people glad to sit on kitchen chairs in the orchestra. That denotes a phenomenal success to begin with.

And what a sweet, homely, healthy play it is, with the smell of hemlock and pine woods blowing through it! The melody of early innocent days breaking out here and there along the acts, and the beautiful attribute of wakening old and dear associations accompanying it from the rise to the fall of the curtain! It speaks well for the hearts of the people that the orchestra has to be turned out at the close of the second month of The Old Homestead.

A very, very long time ago I saw George Fox take a lank and hungry-looking man to the footlights and say, in a confidential way, "Have you got an engagement for next Summer?" and when the cadaverous comedian acknowledged that he had not, Fox offered him a position to act as bean-pole on his farm. This pleasantry I considered great wit, because the man's name was Beane. Some way I got the impression that the delicately constructed Mr. Beane had been transplanted to the kitchen garden of immortality, and when old Cy Prime came on the stage I said to myself: "That ske eton turn of countenance is an infringement of Mr. Beane's patent—poor Mr. Beane, long since dead. I wonder who it is looks so much like him." I consulted the play bill, and, to my great satisfaction, found it was Mr. George Beane—not entirely dead, after all, but looking as much like a cheerful skull as in those ancient days when George Fox used to play just such down-East old codgers as Joshua Whitcomb and Cy Prime.

I'm very fond of that Fourteenth Street Theatre. It's a pleasant establishment, accessible from all points, comfortable and home-like. When dear Uncle Sam Colville left the box office for a better show than any of us get on earth, and I heard that his widow it-

tended to carry out his contracts with the aid of a clever brother, I wished her every luck, and rejoiced that she had in her grief two such comforters as a good brother and an occupation. They have all prospered, and this wonderful hit of The Old Homestead removes every trace of poor Bartley Campbell's ill-luck. Things can't go wrong at the Fourteenth Street Theatre—not in Rosenquest's time—\$2,100 in the house Saturday afternoon and evening.

I'm beginning to look on the Benefit business with about the same enthusiasm that I feel for a new case of small-pox. I seek, the first thing, to see where it is raging, that I may avoid the dangerous locality. I never would believe there were so many cheeky incompetents in the world if I hadn't taken in a lot of benefits lately and counted 'em. People who have no earthly idea of acting, singing or playing, rush on and orate and bowl and play the piano whenever a benefit opens the door of a stage to them.

The custom of the beneficiary is to put this cloud of obscuring friends on the front end of his programme, because the important cards linger late 'n the pack; but the unnecessary batch will be at the stage entrance quickly after luncheon. It's the usual thing to sit and hear recitations of school-examination excellence, and piano-pounding such as reaches the public from the back windows of Miss Dion-tonic Scales' Academy, till, weary and bored, the people worth hearing at last come on.

I went to Fred Lyster's benefit to hear that whistling girl, Miss Shaw. I wanted to hear Bellew Bridge his Sighs again. The first time he took her up so tenderly that there was some uncertainty as to his disposition of the body. I thought I'd go again and get perhaps a clue to the Edgington Pond Mystery (I did this in the interest of THE MIRROR, for every paper must detect some crime, as well as rise a fund, to be in the swim nowadays).

Then I had read in the prints of the morning that Mr. Tilla had got a system, more wonderful than the chicken incubator, that took folks without voices and made lyric artists of them. I read with delight that age was of no consequence; he could take a fifty-year-old and turn out a Patti or a Campanini, according to the sex of the material used. I thought of a dozen sufferers I knew, destined "to die with all their music in them," unless the wonder-working Tilla tuned 'em up; so I climbed into Wallack's an interested seeker after Tilla and his methods. He sang "Then You'll Remember Me;" and I think I shall. I prefer an organette. The top notes of the machine-made voice are very apologetic and threatening, and the lower ones Dr. Robertson would tell me were malignantly diphtheretic.

No, thank you, dear Mr. Tilla; I shall keep Sarah Ann in an unfixed condition, and Uncle Jeremiah, who sings "The Sweet By-and-bye" to the tune of "Scots Wa Hae," shall remain as he is. He's bad enough now, but he'd be awful if he was altered by the new discovery. But my Scott has a habit of warbling "Larboard Watch" in a bass voice that wakens the whole house regularly at three in the morning. Perhaps your system might soften his notes a trifle and bring out more music. There's only one drawback: Scott is a bad subject. A wandering photographer set up his machine and undertook to steal a picture of him as he lay sunning outside. Scott arose and chewed up the legs of the camera and the man.

A fellow came round peddling straps with patent catches for the instant fastening of horses or dogs.

"Now, you might want to fasten up this fine fellow," said he, and he offered to snap the rinkum on Scott's collar. The last I saw of the man he was flying through a sea of mud for a drug-shop, and Scott was shaking up a bunch of the patent bitches in the middle of the road, wishing he had his enemy by the throat. Mr. Tilla might be discouraged at first, for Scott is a bow-legged bulldog with a dreadful voice. But, really, he is the only person of my acquaintance I'd like to have taught to "Remember Me" on the new plan that makes singers of those who can't sing, though they have tried for fifty years.

Then I went to the benefit to hear Francis Wilson do "something new and novel," and he did; for he disappointed me. He wasn't there any more than some of the voices. But I felt very sorry when I learned the reason for his absence from the bill. The "sole daughter of his house and heart" is seriously ill. Baby Wilson is a toddler yet, but time and again that fine comedian has faced the footlights when his very soul was sinking with dread of what might be happening at home. Oh, these children! can they—do they ever repay all the anxious fears they crowd into their parents' lives during the years of infancy? Oh, Robert, surnamed Ingersoll, when you built up your faith in the non-existence of a hereafter, did you consider the parents, and the babies, and all the untellable anguish they cause? And can you think there is no compensation for that poor, blameless life that creeps in darkness to the grave, carrying the broken relics of a lost child? The human heart recovers from all other losses; but let an empty cradle once extinguish the light in a parent's life, there is no power will rekindle the flame again.

That very clever woman, Mrs. Ettie Hender-

son, has lately lost a beloved and only daughter—a daughter that came to her so early in life that she was sister, confidant and colleague when they parted. She had her with her for years—the squire of her childish love was hers; the consolation of her womanly worth was hers. Their hands clasped so far along the road of life that there's little left of the journey to make alone. That fond mother's grief will be calmer a year from now than if her fair, sweet daughter had died in her infancy.

I had an elderly woman among my acquaintances once, who used to get out an old paper box and study a baby's shoe and some yellow little caps. Then we talked of little Lonnie, and she related stories of his smartness and the particulars of his death, and many a time I have cried with her over her great and irreparable loss.

One day I said: "You poor dear, it was very pitiful that the little creature given to you so late in life should have been taken."

"I was quite young when Lonnie was born," said she.

And it came out that the baby I was helping her cry about died in 1852, and would have been thirty-six years old if it had been in her lap at the time.

No; I maintain that the loss of a little child is the one loss the years never obliterate. The man's strong hand that has made mother's path smooth; the woman's loving hand that has laid on mother's tired head; Johnny's big voice that whooped it up after school, and Jimmie's coaxing tones that beguiled you of every new trinket—can leave you desolate for a time; but the one great fresh sorrow—the one open grave—is that made by the baby. The clinging clasp of that aimless hand, the tiny voice that shapes but one small word, is the one that can reach across all dividing time, and ring in your ears till the day of your death.

I hope Francis Wilson's baby is better.

Your

GIDDY GUSHER.

London News and Gossip.

LONDON, Feb. 3.

After the storm and stress of many matinees and first-nights, good, bad and indifferent—especially indifferent—a week like the present, with but a single novelty among the show-folk, comes as a boon and a blessing to men whose lines are cast in theatrical places. And seeing that the novelty in question was, after all, but a second-hand affair, which had done duty for many months in the English provinces and elsewhere, there was—in the minds of some—for this relief more thanks. Edward Compton and his Old Comedy company having cleared out of the Strand on Saturday night, their place was filled on Monday by Fannie Leslie and company, who then and there introduced to a London audience Messrs. George R. Sims and Clement Scott's Jack-in-the-Box, which was originally produced at Brighton in August, 1885, and has been on the road ever since, doing, on the whole, very good business. Jack-in-the-Box is not unknown to MIRROR readers, who will remember that about a twelvemonth ago T. H. French imported it in the interest of Carrie Swain, who, if I remember rightly, sustained the nom-role at the Chestnut Street Theatre, Philadelphia, without, however, achieving any very considerable success therein. Since then, I am told, the play has been localized and sent on the road with satisfactory results; but on this head you are of course better posted than we on this side.

Under the circumstances, I need not give full details of the plot. The piece is described as "a musical variety drama," and the title fits it down to the ground. The musical part of the show has been provided by W. C. Levey and James M. Glover, and does them much credit. The "variety" is furnished by Fanny Leslie, who is an accomplished dancer, a pleasing singer and a very popular "principal boy." The "drama" has, in point of fact, been written round Miss Leslie's "variety," which is very various. Hence the story now and then—and more often now than then—comes to a complete standstill what time Miss Leslie sings or dances or turns somersaults street-boy fashion. As the singing, the dancing and the somersault-turning are very good of their kind, and are received with favor by the public, perhaps there is no call to grumble; but it seems to me a pity that so strong a story was used up for so weak a purpose.

The plot is really effective, though it turns upon ultra-conventional lines. Edward Moreland is accused of a murder which was committed by Carlo Toroni, an Italian padrone and thoroughly bad egg. Edward and his wife go to America, where presently Mrs. Edward dies, leaving her daughter Milly to console poor Edward. He assumes the name of De Vere, returns to England, and takes to the stage. So does Milly. She has a stage-door admirer—Roy Carlton—who is really her father's cousin, and who, in default of Edward turning up, will be her grandfather's heir, though of course Milly knows nothing of these side issues. It is Roy's game to persuade old Moreland that his son is really a murderer, and is either dead, or, at all events, an outlaw for life. It is Toroni's game to assist Roy in his vile plot—partly for hire, partly for revenge—for the Mrs. Edward who died was Annetta Toroni, Carlo's cousin and ci-devant sweetheart. It is Jack Merryweather's game

to frustrate the knavish tricks and confound the politics of the two scoundrels—also to watch over and protect Milly Devere, to trip up and pulverize gigantic policemen, to sing, to dance and to turn somersaults upon the slightest provocation, or, indeed, upon no provocation at all. It is perhaps unnecessary to say that Jack Merryweather is Miss Fannie Leslie.

Thanks to Jack, all comes right in the end; but the wonders worked by him in the process are of so stupendous a kind that they can only be explained by the fact that he (Jack) is the manager of the show and has his name printed upon the programmes in letters twice as big as those allotted to any other member of the company.

Much stress is laid in Jack-in-the-Box on the iniquities of the padrone system, which is deservedly held up to execration. One of the chief scenes in the play grows out of this subject. Though singularly unlike real life, it was undeniably picturesque. But the big scene of the play is a representation of Croydon Fair, wherein a riot ensues which leads to the crowd wrecking Merryweather's Old Original Show and partly disintegrating the villain Toroni.

Miss Leslie's exertions are ably seconded by Harry Parker as a drunken Irishman. T. A. Arnold plays Toroni with a fine melodramatic flavor and rather conventional broken English. Florence West as Milly and Amy McNeill as an Italian girl deserve favorable mention.

The reception of Jack-in-the-Box on Monday was, on the whole, favorable; but there seems some doubt as to whether the piece will catch on for any length of time with a West end audience.

Jack-in-the-Box was preceded by a new comedietta called By Special Request, written by T. Malcolm Watson. It was without offence, but the plot was probably the thinnest on record.

On Saturday night the Opera Comique, alias the Theatre Royal "Tunnels," because of its undergroundness, was taken possession of by Kate Vaughan's Old Comedy company. This was hitherto known as the Vaughan-Conway combination, but Conway (whose front letters are H. B.) somehow couldn't agree with Kate, and so they parted. Conway taking with him William Farren, who hitherto has had almost a monopoly of the Sir Peter Teazles, Old Absolutes and so forth. Conway proposes to start business at the Strand after Fannie Leslie's season is over—in May, to wit. Thus it will be seen that the graceful (but somewhat impetuous) Kate has several months' start at the Op. Com., which, I may tell you, faces the Strand Theatre.

Kate and Co., with James Fernandez in place of Farren, foolishly elected to open her new season with The Rivals. The play has been seen so often of late that it would have been far better to have opened with some less worn old comedy, of which she has several in her repertory—as, for instance, The Wonder, The Hypocrite, or even The Clandestine Marriage. Still, the fair young Old Comedian, when she sets her mind upon anything, is apt to have her way; so The Rivals it was, the lady in question again giving a graceful and dainty impersonation of the romantic Lydia Languish. Lionel Brough, true to his former allegiance, resumed his really fine rendering of Bob Acres, and received a warm welcome on this, his first appearance since his return from your shores. It is a pity you Americans did not have a chance to see "Lal" in some of these old comedies instead of in the ill-fated Lonsdale-Cameron productions. Brough is happy in the low-comedy of the older dramatists.

The true playgoers present (who included H. R. H. and his dearly beloved Alexandra and eldest son, Albert Victor) were all there to see how that excellent melodramatic actor, James Fernandez, would come out as Old Absolute. He soon caught the house, and barring an occasional heaviness, born of his former class of work, gave a fine performance. The Mrs. Malaprop of that equally good player, Mrs. Billington, however, was not equally meritorious. She was too stiff and stager. Nor was Forbes Robertson's Captain Absolute a pronounced success. It has not the dash and go of Conway's Julia Gwynne made, as heretofore, an arch and captivating Lucy; but the Julia of Florence Cowell was colorless, and the Faulkland of Arthur Elwood was ditto, only more so. Faulkland is at all times a thankless part to play, and the best of actors can make little of it. But I have seldom seen any one make less of it than Elwood did.

A gavotte introduced into Act II., and danced by Kate and Co., found favor, and H. R. H. and family laughed during the progress of the piece. When H. R. H. first arrived, however, he was exceeding wroth with the management for having The Rivals at 8 instead of 8.30, as announced, whereby his Royal Nibs lost over an act.

The resistance piece was preceded by a new comedietta by T. G. Warren, author of that merry farcical comedy, Nita's First. This curtain raiser was called Ned Knowles (after the fashion of old-time farces, which used to be named after their leading character). It proved, however, far below Warren's general form; so much so that I suspect it was a very early effort of its author.

In the current number of *The Young Man*, a small but smart organ of the Y. M. C. A., is an article on "Playgoing and Piety," which is not without interest. It grows out of a letter published in the January issue. Some of the Y. M. C. correspondents maintain that the play's the thing to vary monotony and banish pain. They hold that the glare and glitter of the stage will chase away worry and fill the weary mind with merriment. Hum! Not always perhaps with merriment; but no matter. On the other hand, some of *The Young Man's* friends are very decided in their denunciations of the poor player, who, etc. They point—and not without reason, it must be confessed—to the loose lives of actors and actresses, and so on and so forth. One denouncer, who goes in for brevity, condemns theatre-going

on account of (1) Bad atmosphere; (2) Late hours; (3) Expense. The third count is very funny. I suppose this objector never spends any money on anything. He would, I should say, be the sort of man to borrow *The Young Man* instead of paying his penny a month for it.

This is followed by a statement by the Rev. Thain Davidson, pastor of an Islington Presbyterian chapel. He is not prepared absolutely to condemn the drama. He could not conscientiously do it, he says. He thinks there may be many theatres in our city to which the Archbishop of Canterbury might go, if he thought proper, without soiling his lawn sleeves. But, surely, the Right Rev. A. of C. would not go to the play in this guise by way of evening dress? Anon, Thain pitches into theatres that live and thrive on sheer vulgarity and indecency. But, then, many of us who are laymen hold these views. Finally, there's an epistle from the Rev. H. R. Haweis, who has ere now lectured Americans on their native heath. Haweis holds that the drama corresponds to essential instincts and can never be put down. Man, he says, longs to manifest himself, for he (Man) is a Dramatic Animal. This may be so, but I fancy some of us could point to some plays and playwrights who are not such dramatic animals as they might be. Eh?

Those in the know, you know, have been somewhat amazed at a statement published by your contemporary, the *Herald*, to the effect that Wilson Barrett had, in Cincinnati, denied that your Miss Grace Hawthorne had taken the Princess; also that he (W. B.) held the house for another ten years. All this seemed strange, seeing that it is, on all hands, agreed that Miss H. has taken the house, and that she herself sent forth statements saying that everything was settled. For my part, I only wish Barrett were going to have the Princess again, for I know not where there is another house to suit him so well. Moreover, I don't see how Miss Hawthorne is going to make it pay with Theodora, which she talks of producing there. In any case, I hope she will think better of attempting the leading part herself. It is right out of her range. Statements are going about this week that Barrett is to have a new theatre built for him, and that it is to be as big as Drury Lane. But I would advise you for the present to take these statements with a grain of salt, or even with more.

Messrs. Harry Paulton, "Mostyn Tedde" and Edward Jakobowski (the first and last of whom wrote and composed the comic opera *Erminie*, which has been so successful with you) tried their new comic opera, *Myseer Jan*, on the Brums on Monday and during the week, in order to get it into working order by Monday next, when it is due at the Comedy. Violet Melnotte commanding. Local papers and correspondents are loud in praise of the new piece, but I reserve further remarks until I have sampled it myself.

Modern Wives, Ernest Warren's free (and easy) adaptation of Le Bonheur Conjugal, has caught on at the Royalty. And so wonder, for not only has Warren turned out a witty and workmanlike bit of work—work which you could almost swear was entirely English, you know—but the piece is splendidly acted by the blithe Alice Atherton and Willie Edouin, and they are admirably supported by Lytton Sotherton, Morton Selten and a pretty little debutante named Eva Wilson. That big bouncing, handsome brunette, Olga Brandon, wears several startling dresses in a picturesque way, but is not otherwise remarkable.

At the Royalty, next Tuesday afternoon, Everetta Lawrence (who first introduced Felix Morris and On 'Change to Londoners) will present what is described as a "comic pastoral," and is named The Professor's Wooling. This is a piece familiar to you, for it is some other than The Professor, by Mr. Gillette, whose Held by the Enemy you know so well.

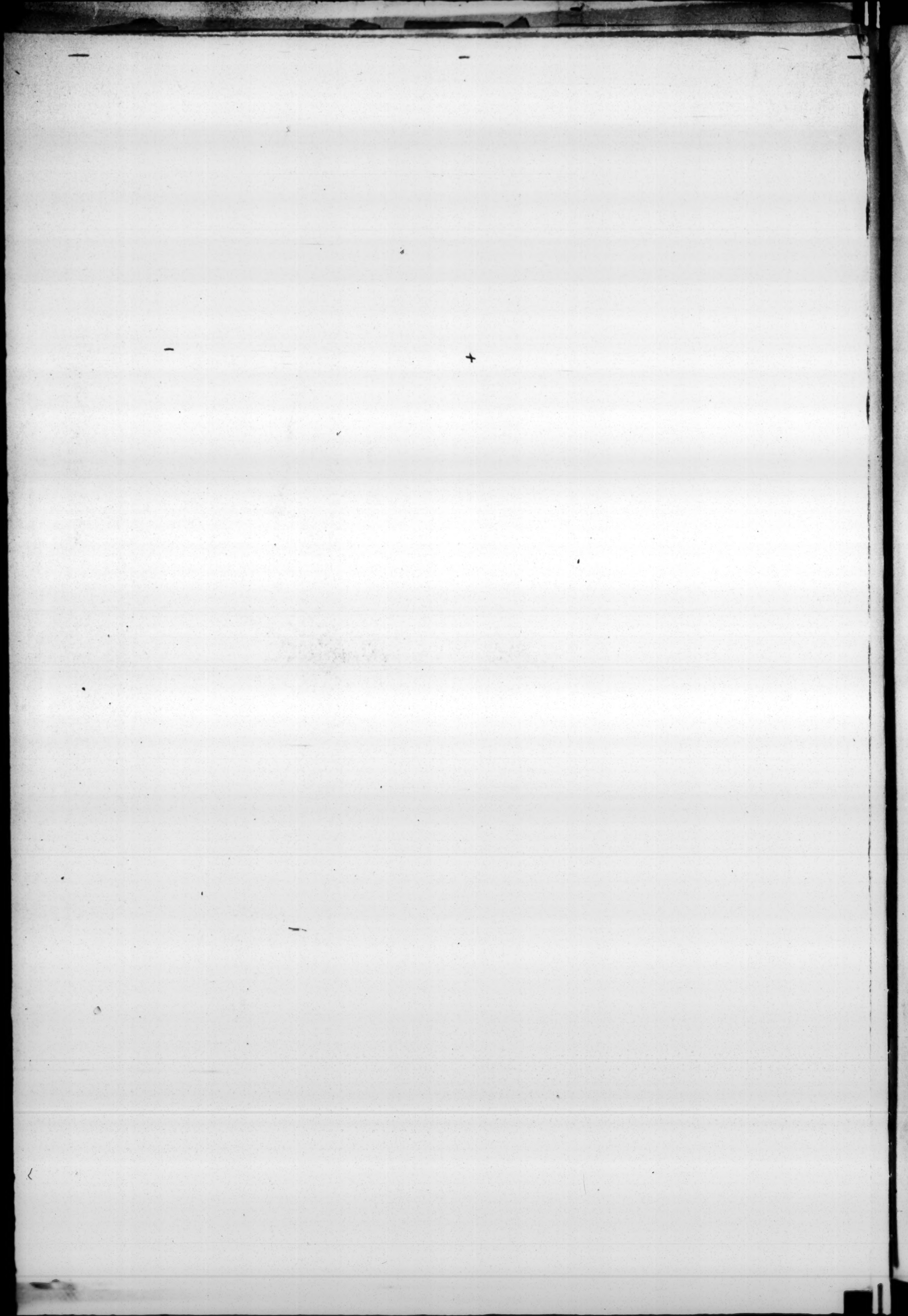
Henry Herman and the Rev. Freeman Wills (brother to W. G. Wills) have written a play entitled The Golden Band. It will be produced by Grace Hawthorne at the Olympic at Easter. I hope it will be a success for the sake of all concerned, but especially for Herman. He has had many ups and downs since he fought with the Gray in your War.

Kittens, a new musical comedy-drama by your Mr. Fred Lyster, and with music by James M. Glover, who brought Jack-in-the-Box to New York for French, is to be produced at the Theatre Royal, Brighton, on April 4, and will then go on tour. Glover I know, and I know he is a clever musician; but Lyster I do not know. I know his work, however, and from this I feel inclined to prophesy success for Kittens. Anyhow, please assure him from me that he is an en-Lyster of my sympathies.

Our Queen, Victoria (long may she reign, hooray!), seems to have re-imbibed a taste for the drama since she "commanded" Mr. and Mrs. Kendal last week to Osborne to play the little comedy, Uncle's Will. Anyhow, it is stated to-day by Labby that the Queen will again "command" the Kendals to play before her in May, at Windsor, and that possibly Mr. and Mrs. Bancroft will also be "commanded." Also that her Majesty ("send her victorious," soon) is very anxious to see Irving, Ellen Terry and Co. in Faust, and that either in March or May there will be a private performance of Faust exclusively for the Queen and a few friends. Hope all this is true, for it means good business. And not only so, but while she is on theatricals bent, her Majesty may take it into her head to make a Knight of THE MIRROR out of her (and your) trusty and well-beloved GAWAII.

For the last five or six weeks J. W. Randolph has been successfully managing the Brooklyn Museum Theatre, at the junction of Fulton and Flatbush avenues. His season thus far has been so profitable that on or about Sept. 1 he will be given a five years' lease of the premises. Manager Randolph will open a season of opera on March 7, presenting The Mikado. He promises to produce Ruddygore later.

Next season T. H. Winnett will introduce a novelty in the way of scenery in the presentation of Passion's Slave. It will consist of a single scene which, by an ingenious arrangement, becomes a triple scene. In other words, the one scene is transformed three times, instantaneously, in full view of the audience, and without moving the scenery. Mr. Winnett claims that it is a novelty that has not been hitherto utilized on the stage.



The Usher.



Mem him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. Rullman, the well-known publisher and speculator, has a contract with Messrs. Abbey and Schoeffel giving him the privilege of printing and selling the Bernhardt librettos during the French actress' present tour. In her repertoire is Fedora, the American rights to which in English are owned by Fanny Davenport. Mr. Rullman wished to ascertain whether he had the right to publish an English translation of the work, and with that end in view he communicated with Manager Edwin Price, stating that he did not wish to infringe on Miss Davenport's rights in any manner. Mr. Price replied that her rights to retain the play in MS. are indisputable in all languages. But people who don't understand French that go to see Bernhardt's Fedora will need no book, for the piece has been made generally familiar through Miss Davenport's powerful presentation.

In a letter from my Paris correspondent received the other day occurs the following remarks on the foregoing subject: "None of Sardou's later pieces have been printed, because they have all been written for exportation, and sold to English and American agents with the express condition that they should not be printed for two years at least. Fedora was produced in December, 1882, and has not yet been printed. Sardou's publisher says it will not be printed for a long time, as Fanny Davenport made a special and expensive arrangement to hold it in MS." Her rights, it will therefore be seen, are amply protected.

The suggestion made by an actor, in a communication printed elsewhere, relative to theatrical insurance, is worth looking into, as it involves a question of serious import to thousands of actors and managers. I do not think the Fund could consistently engage in a work that is more or less speculative, but I cannot see why a Theatrical Insurance Company, organized by capitalist managers, should not prove a profitable enterprise. The need of such an institution is obvious. The present method of insurance on scenery and wardrobe in the ordinary companies is virtually impracticable owing to the heavy premiums demanded for the risks of travel and sojourn in all sorts of buildings where the dangers are great. But a scheme of insurance to cover migratory property could be devised. The lack of proper means to insure the belongings of travelling companies amounts to a positive want.

I am told an impression prevails that the proceeds of the Receiver's sale of several of Bartley Campbell's plays on Friday will go to the unfortunate dramatist's wife and family, and this reason is advanced to cause sympathetic friends to come and bid. Mr. Campbell's creditors will get every penny that the pieces fetch.

Mrs. A. M. Palmer gave the second of her receptions last Friday at her residence in Fifth Street. Although it rained cats and dogs during the afternoon and early evening, there was a crush, over two hundred people attending. Mrs. Palmer's entertainments are extremely popular, and there are no drawing-rooms in town that are more agreeably presided over. The visitors included a distinguished list of professional, artistic, literary and social personages. Mrs. Agnes Booth-Schoeffel, Maude Harrison, Mr. and Mrs. Masson, Mr. and Mrs. Presbrey, Messrs. Flockton, Davidge, Millward, Holland and nearly all the members of the Madison Square company were present. Young Salvini, whose handsome presence and winning manners make him an object of unconcealed feminine admiration, recited "The Glove" with remarkable power. It was given in Italian, but the reciter's fervor, passion and grace made it comprehensible to all. Belle Cole, Francis Walker and the principal contralto of the Metropolitan Opera Company sang delightfully, and little Marshall Wilder threw off some of his humorous anecdotes. Mrs. Palmer was radiantly beautiful in an exquisite gown, whose detail defies the descriptive powers of the he-quill. It was heightened by a galaxy of diamond stars, a spray of gold leaves, and a profusion of dazzling diamonds, rubies and sapphires.

Another house where invitations are eagerly sought is that of Mr. and Mrs. Robert Ingersoll, on Fifth Avenue, near Seventeenth Street. They are at home on Sunday evenings, and a throng of people worth knowing are always to be found there. Mr. and Mrs. Ingersoll enter-

tain delightfully, and their household is altogether the most charming I have ever seen. There is an atmosphere of good will and hospitality permeating it that is as irresistible as it is rare in this city of snobbery and sham. Mr. Ingersoll numbers Joe Jefferson among his hordes of friends, and among the valuable pictures on the walls of his drawing-room are several dainty monochromes executed by the comedian.

The Trustees of the Actors' Fund did wisely in voting down the proposition to buy the building 8 Union Square. It is not likely to increase in value, and the best location for the future is between Twenty-third and Forty-second streets. The Union Square house is a dark, dilapidated affair. It was condemned by the Building Department some time ago, one of the tenants tells me, and it had to be girded and shored up. In selecting a home the Fund is right in making haste slowly. The need of it is not so great as time for making a mature choice.

The Inter-State Commerce Bill.

For the last ten years the Hon. John H. Reagan, of Texas, has been strenuously advocating in Congress the passage of an "Inter-State Commerce Bill," and success crowned his long struggle in the final passage and approval by the President. Since then he has been elected United States Senator from Texas. Mr. Reagan's bill was originally intended to regulate the railroad charges on freight transported from one State to another, but as amended in the conference committee of the two houses and made to conform to the Senate bill of Mr. Callum, the bill as it became a law applies equally to the passenger business, and as such very materially affects the theatrical profession. When passenger business is spoken of, it includes baggage, scenery, properties, etc., usually carried or transported by travelling theatrical companies.

The law was finally approved Jan. 27, and is to become operative on Sunday, March 27, after which date no special rates of any character whatever can be given to anyone when making a continuous trip from one State into another.

For the better understanding of the law as it applies directly to the theatrical profession, here is given that part of it which bears on the subject:

SECTION 1. The provisions of this Act shall apply to any common carrier or carriers engaged in the transportation of passengers or property wholly by railroad, or partly by railroad and partly by water when both are used, under a common control, management or arrangement, for a continuous carriage or shipment, from one State or Territory of the United States, or the District of Columbia, to any other State or Territory of the United States, or the District of Columbia, or from any place in the United States to an adjacent foreign country, or from any place in the United States through a foreign country to any other place in the United States, and also to the transportation in like manner of property shipped from any place in the United States to a foreign country and carried from such place to a port of trans-shipment, or shipped from a foreign country to any place in the United States and carried to such place from a port of entry either in the United States or an adjacent foreign country: *Provided, however*, That the provisions of this Act shall not apply to the transportation of passengers or property, or to the receiving, delivering, storage, or handling of property, wholly within one State, and not shipped to or from a foreign country from or to any State or Territory as aforesaid.

Following this comes an addenda, making all bridges, ferries, etc., subject to the Act the same as railroads:

Sec. 2. If any common carrier subject to the provisions of this Act shall, directly or indirectly, by any special rate, rebate, drawback, or other device, charge, demand, collect or receive from any person or persons a greater or less compensation for any service rendered, or to be rendered, in the transportation of passengers or property, subject to the provisions of this Act, than it charges, demands, collects or receives from any other person or persons for doing for him or them a like and contemporaneous service in the transportation of a like kind of traffic under substantially similar circumstances and conditions, such common carrier shall be deemed guilty of unjust discrimination, which is hereby prohibited and declared to be unlawful.

Sec. 3. It shall be unlawful for any common carrier subject to the provisions of this Act to make or give any undue or unreasonable preference or advantage to any particular person, company, firm, corporation or locality, or to any particular description of traffic, in any respect whatsoever, or to subject any particular person, company, firm, corporation, or locality, or any particular description of traffic, to any undue or unreasonable prejudice or disadvantage in any respect whatsoever.

Sec. 4. It shall be unlawful for any common carrier subject to the provisions of this Act to charge or receive any greater compensation in the aggregate for the transportation of passengers or of like kind of property, under substantially similar circumstances and conditions, for a shorter than for a longer distance over the same line, in the same direction, the shorter being included within the longer distance; but this shall not be construed as authorizing any common carrier within the terms of this Act to charge and receive a greater compensation for a shorter than for a longer distance: *Provided, however*, That upon application to the Commission appointed under the provisions of this Act, such common carrier may, in special cases, after investigation by the Commission, be authorized to charge less for longer than for shorter distances for the transportation of passengers or property; and the Commission may from time to time prescribe the extent to which such designated common carrier may be relieved from the operation of this section of this Act.

Section 6 requires that printed schedules of all rates shall be posted conveniently for general public inspection, and that "copies for the use of the public shall be kept in every depot and station upon any such railroad, in such places and in such form that they can be conveniently inspected."

The same section provides that the rates of charges shall not be increased except after ten days' public notice, but may be decreased at any time without previous notice, but such decrease shall remain as the public rate until notice is given of a change. Another part of the same section provides penalties for refusal or failure to give full publicity to rates, and also provides for remedies to persons damaged by such failure.

Section 7 provides that no extra charges shall be made on any train, in effect that the theatrical people shall travel on "limited" trains at the same price as on regular express or passenger trains.

Sections 12, 13 and 14 provide that where a special rate is given to one person, firm, company or corporation, the same rate shall be given to any other person, firm, company or corporation thereof.

Section 22 provides that excursion, commutation and mileage tickets shall be issued by railroad companies at their will, and that nothing in the law shall prevent the same.

For some weeks past THE MIRROR has been investigating the law and its effect on its immediate clientele, and to that end secured a copy of the bill, held interviews with various

railroad officials and theatrical managers and agents, with the one result that it was found that very little was known of the effect that would ensue from the enforcement of the law.

Theatrical managers, with hardly an exception, had given the law little thought, and less study, and could see, as a consequence, no reason why it should affect them. But when the provisions of the law were explained, they at once began to condemn the author and swear that he had the profession in his eye when he concocted the measure. This was wrong, and displayed lack of thought; for while theatrical people pay a great amount of money to railroads, still they pay only a small part of one per cent. of the gross receipts. All patrons of the railroads are subject to the same provisions of the law as the profession.

Railroad men who were to be seen could only say that the law was being studied by their attorneys and their general officers, and that as soon as President Cleveland and appointed the Commissioners provided for under the bill, and as soon as a full understanding of the same had been arrived at, and its provisions amplified and expounded, they would be able to talk intelligently. Until that time they would prefer to remain silent.

Sidney Dillon, general attorney of the Union and Central Pacific Railroad, has advised his clients to call in all passes thus far issued, and to issue no passes and give no special rates of any character hereafter.

The Erlanger system of railroads, the Queen and Crescent routes, the Chicago, Milwaukee and St. Paul, the Chicago and Northwestern, the Rock Island, and many other roads over which the profession travels frequently, and on long jumps, have issued orders to their employees based on the advice given by Mr. Dillon.

The Pennsylvania and other roads in the East have issued strict orders to all of their agents and employees not to make any rates or contracts to operate later than April 1.

It is certain that other roads will at an early date take the same course as pursued by the Pennsylvania, and it is claimed that this is only to show a disposition and determination on the part of the railroads to keep within the law.

The profession can readily see all the provisions of the law that directly or indirectly affect it. It will be seen that the law is complicated, and only the best corporation lawyers and the Railroad Commissioners can so define its provisions that it can be understood by the public.

As a sample of how the law is at present construed by railroad men, the following from Chicago will explain:

The general passenger agents of the Southwestern Passenger Association lines to-day concluded a four days' session, given over to the consideration of the Inter-State Commerce law. Their conclusions will be submitted to the general managers on Monday. They recommend the abolishment of thousand-mile tickets, theatrical rates and passes, and are uncertain as to whether any special rates can be made.

In addition to this, a prominent member of the general managers' pool in charge of the trunk line business said to a MIRROR man the other day: "In the question of passes, there could be no doubt as to the meaning of the Act, as well as on the point of special rates to theatrical and other companies," his idea being that no favors or special rates could be made for any one.

THE MIRROR, wishing to give the inside view of the matter, sent a representative to Washington to interview the Hon. Mr. Reagan regarding the effects of the law on travel by theatrical companies. In reply to questions Mr. Reagan said:

"The law depends greatly on the interpretation put upon it by the railroad men and by the Commission to be appointed by the President. The effect of the law on any particular person or class was never considered. It was made for the general good. Some may benefit and some may suffer; but the general effect will be good to the greater number of the people. The Inter-State Commerce bill is a law of the General Government, and the General Government has no authority to interfere with commerce wholly within the borders of any one State. For instance, any railroad has a perfect right to give passes or any special rate they may please wholly within the borders of any one State; but the moment they cross the border and go into another State, then they lay themselves liable to all the provisions of the law and are amenable to its provisions. The General Government has no right to interfere with commerce entirely within the State of New York, any more than New York has a right to regulate commerce partly in New York and partly in any adjoining State; but the General Government has a perfect right to regulate that commerce which the States cannot regulate."

PASSES.

Sec. 22. That nothing in this Act shall apply to the carriage, storage, or handling of property free or at reduced rates for the United States, State, or municipal governments, or for charitable purposes, or to or from fairs and expositions for exhibition thereat, or the issuance of mileage, excursion, or commutation passenger tickets; nothing in this Act shall be construed to prohibit any common carrier from giving reduced rates to ministers of religion; nothing in this Act shall be construed to prevent railroads from giving free carriage to their own officers and employees, or to prevent the principal officers of any railroad company or companies from exchanging passes or tickets with other railroad companies or their officers and employees.

This section and those preceding are construed by the author of the bill and by railroad men as prohibiting the giving of passes to agents or others. Still, excursion and mileage tickets are allowed, and through these mediums it is expected that reduced rates will be given to parties of a certain or specified number; but the same number of people in any business can get the benefit of any excursion rate given to a company. Mileage tickets can be made good for any number of persons without violating the law in any way, and a company of fifteen people going to Boston could buy 3,500 miles of mileage-books and save the difference between the regular rate and that given to purchasers of thousand-mile tickets, which is usually about the discount given theatrical companies on straight tickets.

A. M. Palmer, in a talk with a MIRROR reporter, said that the great idea underlying the law was a most excellent one, and would heartily recommend itself to every right-thinking citizen. All people who use railroads in the same way are supposed to be put on an equal footing as to rates, accommodations, etc., and it was only simple justice that required that no discrimination should be made between people willing to pay the same price for equal accommodations. After discussing the law in its various phases, as related to different businesses, he said he did not think that the theatrical profession was entitled to any privileges not granted to the individual; that it would be better in the end if favors were neither asked nor granted by the profession, and would put the business where it should be—on legitimate business

principles. Still, as long as the present order of things lasted, he could not blame any manager for securing all reductions in costs of transportation etc. that could be rightfully obtained. He believed in the continuance of limited fast trains at additional cost, because of the additional benefits from travelling thereon. The effect of the law, he said, would depend on the construction put on it by railway managers. If they made that construction to cover local as well as through traffic, as he thought they could, then the result would be that small companies, illegitimate speculators and pirates would not be able to stand the additional expense and would die, thus benefiting the better companies.

Regarding passes, Mr. Palmer said he had travelled on them himself, but that he had always paid for them in other ways. The same, he thought, was the experience of every manager. Mr. Palmer, in closing, said that if the law resulted in increased receipts to the railroads, they would enforce it to the letter; but if it resulted in decreased receipts, they would work to find some loophole to crawl through.

There is a woful ignorance of the law and its effects in the ranks of the profession and among railroad men, all hoping for the best and fearing the worst. It is hoped that this discussion in THE MIRROR will bring out some sound thoughts on the subject, and will cause a quick understanding before routes, dates, etc., are completed for next season.

Fred Lyster's Testimonial.

The benefit to Fred Lyster at Wallack's last Sunday night was an emphatic success. Every seat in the house was sold, and the receipts were \$1,500.

With a few exceptions, the programme was given as announced. The band was large and did good service under the alternate leadership of Messrs. Jesse Williams, Gus Kerker, Antony Reiff and Charles Wernig. Ethel Corlette sang sweetly and looked as pretty as a peach-blossom. Harry Edwards gave one of the Swiss style of recitations effectively. Michael Banner evoked delightful strains from his fiddle with his deft and dainty bow. Adolph Hardegen's cello solo was admirably given. Misses Urquhart, Grubb, Jansen and Hall, and Messrs. Hallam, Smith, McWade and Connell furnished the principal vocal selections. The Schubert Quartette—Messrs. McWade, Kreiger, Rowland and Noble, of Dockstader's—gave two pieces in their own harmonious and graceful style. Lizzie Hughes did her neat specialties prettily and won the favor of the house. Miss Hughes has been but a short time before the public, but she evinces considerable talent. Max Freeman managed the stage.

Gossip of the Town.



We present above a portrait of F. Federici, of the Ruddygore company. Mr. Federici made the only approach to a success in the production on Monday night at the Fifth Avenue.

A. L. Erlanger has gone South to pave the way for Effie Ellsler.

Al. Thayer, dramatic editor of the Cincinnati Enquirer, is in the city.

All but four of the Minnie Maddern company have returned to town.

Jesse K. Hines has returned from Baltimore completely restored to health.

Tim Murphy has been re-engaged for A Bunch of Keys for next season.

Lawrence Barrett played to \$10,000 at the Chicago Opera House last week.

Charles Rosene has left the Evangeline company and returned to New York.

Louis N. Glover, late with Louise Balle, is open for engagements in leading business.

On Tuesday afternoon, March 1, Bessie Byrne will appear in Leah at the Standard.

Lizzie Hughes has been engaged by Benj. Maginzie to play the soubrette part in Inshavogue.

Major John M. Burke and the advance corps of the Wild West will sail for Europe shortly.

Business is so big at Harrigan's Park Theatre that preferred standing room is once in a while obtainable.

The play Romany Rye will be sold at Taylor's Exchange, 25 East Fourteenth Street, on Saturday, Feb. 26, at noon.

The next regular season at the Union Square Theatre begins about Sept. 1 with Robson and Crane in Bronson Howard's new comedy.

Jennie Reeves, sister of Lillian Grubb, has been engaged for the part in The Skating Rink which Flora Irwin was to have played.

W. J. Scanlan reappears in this city at the Grand Opera House on March 14, in Shantana Lawn, playing an engagement later on at the People's Theatre.

A performance of the operetta, Der Vagabund, will be given by the Thalia Theatre company at the Academy of Music on next Tuesday evening.

The management of the Lee Avenue Academy of Music, Brooklyn, E. D., lends umbrellas free on rainy nights. Nothing is said about the "returns."

Herr Van der Stucken, the well-known conductor, will direct the orchestra and chorus in the recital of Kelley's Macbeth music, which McKee Rankin has arranged to take place at Chicksing Hall on April 27.

M. Verbeck, a celebrated magician, and Mlle. De Marguerite, now giving exhibitions at Piccadilly Hall, London, intend coming to this country next October.

John Hammond, manager of the Kelly-Murphy-Foster-Hughes company, has added the Germania Theatre, Hoboken, to his managerial responsibilities.

The name given the local melodrama to be produced at Niblo's Garden early in May is The Plebeian. Its sensational effects are said to be novel and startling.

Frank Karrington has returned from a very pleasant season with Minnie Maddern. He may, with some other members, rejoin the company on its return East.

Ernest Tarlton, formerly of Catherine Lewis' company, has been engaged by John A. Stevens to appear in Passing Shadows at the People's Theatre on March 14.

Carrie Perkins will play the simple village maiden in Adonis during Dixey's San Francisco engagement, while the buxom Amelia Summerville will take a needed rest.

The time held by Neil Burgess in Vim at the Fourteenth Street Theatre has been secured from him by Denman Thompson, who will continue his run of The Old Homestead up to June 1.

Will H. Sloan, advance agent for George S. Knight, will take out Over the Garden Wall, in partnership with Ed. Foy, the latter playing his old part, while Mr. Sloan will appear as Snitz.

Manager James E. Fennessy, of Heuck's Theatre, Cincinnati, is in the city. He says his circuit of five cities is not yet in working order, but he thinks it will be during the next ten days.

J. J. Rosenthal has taken the management of Harry Lacy in The Planter's Wife, and has also secured the right to produce the play next season, which he will do with an entirely new company.

In the course of another year Brooklyn, E. D., will have a new theatre at a cost of not less than \$200,000. The Amphion Musical Society are the builders, and the site is on Bedford Avenue.

Before leaving the Union Square Theatre, the members of Rose Coghlan's company made up a purse of \$17 for Mr. Rhind, the stage doorkeeper, who passed his eightieth birthday last Sunday.

David Belasco and Clay M. Greene's melodrama, Under the Polar Star, which was produced in San Francisco last Summer, is being rewritten by the authors, and will be produced in this city in September.

The new play which David Belasco and Clay M. Greene have written for Lotta, and for which that actress has agreed to pay \$5,000, \$1,000 of which has already been paid, will be entitled Pawn Ticket 110, and will be produced in April.

Lillian Grubb is reported as being engaged by Miles and Barton for the Bijou Opera House next season. That Miss Grubb is also said to be under contract to Henry E. Dixey's manager may possibly give rise to complications.

George O. Starr, manager of Starr's Opera company, and well known in this city on account of his former connection with George B. Bunnell's museum enterprises, has leased the Criterion Theatre, Brooklyn, for a term of years.

The report that Charles H. Hoyt had written to Philadelphia to the effect that A Rag Baby was to be taken off the road at once, as he wanted Frank Daniels and Bessie Sanson to appear in A Hole in the Ground, is emphatically denied.

William Merritt, of Edward Harrigan's Park Theatre company, died on Monday last of typho-malaria. He will be buried to-day (Thursday) from the Rev. Dr. Houghton's Church, the Lodges of Elks of this city and Brooklyn attending.

All the property and rights of Bartley Campbell, the playwright, are to be sold at auction at the New York Amusement Exchange, No. 1162 Broadway, to-morrow (Friday) at noon. The plays to be sold include Matrimony, Separation, Fairfax and Paquita.

Eugene Canfield will leave the Bunch of Keys company at the close of the season, having been engaged by Charles H. Hoyt to play the part of Rats in A Tin Soldier. William J. Conway has been secured to replace Mr. Canfield as Grimes in the Bunch of Keys.

On invitation of Manager Hanley, of Harrigan's Park Theatre, the Narragansett Club, an organization which comprises among its members Sheriff Grant, Fire Commissioner Croker, and other local celebrities, will attend McNooney's Visit in a body, 300 strong, next Monday night.

Louise Rial writes that she was simply a salaried member of the disbanded Fortune's Fool Company, and that her present company in the same play, which will open in Cincinnati on March 6, will play a route laid out by her husband, Jay Rial. Mrs. Rial returns to New York this week.

Manager J. W. Rosenquest has taken a decided stand against the speculators about the Fourteenth Street Theatre, some of whom have put the prices of seats up as high as \$2.50 at different times, and the numerous signs in front of the house has had the effect of driving them away to a considerable extent.

About the 21st of May, the close of the Bunch of Keys season, Gus Bothner and George Lauri will take out a part of the Sparks company and produce Dreams for a season of four or five weeks. Tim Murphy will play the photographer, while Mr. Lauri, Eugene Canfield, Ada Stanhope and Sallie Cohen will also appear in the cast.

Randall's Theatrical Bureau has arranged for fifty mind reading performances by Washington Irving Bishop. Alex. Comstock has postponed his intended trip to London in the interests of the Great Pink Pearl, to be produced at the Lyceum Theatre next season, until after May 1, and will, in the meantime have the active management of Mr. Bishop.

Beatrice Lieb produced Howard P. Taylor's comedy-drama, Infatuation, at Matteawan, N. Y., on Monday night, and Manager Fred. Bert writes in enthusiastic terms of its reception. The house was packed, and the audience became very demonstrative in approval. At Kingston, on the following night, the audience was just as large, and even more enthusiastic. A delegation of managers and actors from New York attended the performance at Poughkeepsie last night. Miss Lieb's acting in Infatuation is being highly praised in the newspapers and by the audiences.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Adelphi: Week of 14. Hume and Wesley's Variety Co. Packed house. Personal: Steele Mackay lectured here last Wednesday, and was afterward entertained by the Meers, Meach.

TROY.

Rand's Opera House (Mrs. H. Smith, manager): The Boston Ideal presented Martha and Mactern. 9-10; very large, fashionable and well-pleased audience. Manager Foster, a former Trojan, was also well pleased, for his pocket swelled. Neil Burgess closed the week with a fair attendance. The main line of the full amount of merit. The Main Line 13-14.

Orin's Opera House (Jacobs and Proctor, managers): Pat Rooney and Co. in Pat's Wardrobe. Packed house last week. Rooney, his daughter Katie and James Fox (a Trojan) received the largest share of applause. Current week, Streets of New York, followed by Frank Frayne.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manager): J. K. Emmet made his annual visit last week, appearing in Fritz, Our Cousin German, with the result of doing a very large business. Under Fritz, the most complete satisfaction, and his popularity seems not to have decreased a whit. R. B. Mantell 14-15.

Museum (Jacobs and Proctor, managers): The Streets of New York, with George C. Boniface in his admirable characterization of Badger, proved one of the strongest attractions of the season. Boniface retains his youthful appearance to a wonderful degree, and brings to the part a spirit and dash that are remarkable. The character of Bob, the bootblack, was done very ably by Blanche D. Henshaw, an Albanian. This is her first season as a professional, and her work shows signs of promise. Frank Frayne this week.

SARATOGA.

The May Henderson Dramatic Co. occupied the boards of Putnam Hall last week, and did fairly well. On Thursday evening was produced a new play, said to be "the finest drama ever written." It was a nightmare in five acts, and the audience here not only received well. It was unique in the respect that the view was triumphant and apologetic at the end and grandly, much to the discomfort of the other villages, who were in reality very harmless people. The scenes in Our Governor for one performance. On Monday, Mrs. Clark's Female Minstrel drew a big house, that style of entertainment being very popular here. The Henderson troupe did sufficiently well here to enable each man member to purchase a new pair of trousers, which were sadly needed. It would have been a better investment to secure new people for the old trousers, for a poorer set of actors ever stepped before the footlights.

NEWBURGH.

Opera House (George E. Rogers, manager): Westland's Dramatic Co. played to good business all last week at cheap prices. Robert Downing in the Gladiator 23.

OSWEGO.

Academy of Music (John R. Pierce, manager): Sherrin sang fairly well 13-14 and drew moderately. Fry last March 3, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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thouy 4, Klamath 3, Newton 7, Emporia 8, Lawrence 6, Topeka 12, Leavenworth 12, Atchison 12, Kansas City 17-19, St. Louis 21, week.

BURCH OF KEYS CO. Brooklyn, N. Y., 21, week, Hartford, Ct., 21, week, Albany, N. Y., 21, week, Gloucester, N. Y., 21, week, Syracuse 10, Watertown 11, Utica 12, Schenectady 12, Saratoga 12, Westfield 12, Albany 17, Newburgh 17, New York 17, 19, 21, week.

BEATRICE LEE: Waterbury, Ct., 24, Danbury 25, New Britain 25, Holyoke 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 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1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 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2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221,

The Mirror Memorial Monument Fund.

Amount Subscribed, - \$4,186.85

This week another handsome instalment is presented in the continuation of our subscription list. Several companies, attaches of theatres out-of-town, and a number of prominent mercantile concerns are represented. Only a little more than \$300 is now needed to bring the fund up to the amount of the total cost of the Monument. There is little doubt that it will all be speedily secured. There will then be a surplus in the treasury for the permanent Memorial Fund of \$2,000.

Yesterday a representative of THE MIRROR conversed with a member of the firm of R. Crockett's Sons, who are making the monument. He states that work is progressing rapidly. The base has arrived at Evergreens, and the shaft, which is now in the quarry in Maine, will be shipped to New York in a few days. The whole work, he thinks, will be completed by the middle of April, two weeks before the time stipulated in the contract.

"With many sincere wishes for the good work," Oliver Byron encloses \$46, the subscription of himself and company. This was the first remittance to arrive on this week's list. The donors are Messrs. Hudson, Warren, Johnson, Russell, Hart, Young, Miller, Crehan, Wilson, Byron, Misses Leigh, Delaro and Byron.

Manager Herman Nunnemacher, of the Grand Opera House, Milwaukee, sends a draft for \$45 25, the amount of subscriptions collected by him in that city. Mr. Nunnemacher's personal donation is \$25. The manager states that the \$100 recently donated to the Fund by the Milwaukee Lodge of Elks belonged properly to his list, and that it was sent on direct instead by Secretary Nicolai. It was through Mr. Nunnemacher's efforts that the sum was voted. "Nevertheless," writes that gentleman, "please accept enclosed draft as evidence on the part of the subscribers of their appreciation of your noble efforts. I am glad you have met with such great success. Accept my congratulations."

The San Francisco Music and Drama recently contained an editorial headed "Apathetic California Actors," in which it was pointed out that but one professional in that State had contributed to THE MIRROR Monument Fund. The attaches of the Baldwin Theatre do not intend that San Francisco shall be unrepresented in this general movement, and so through Alfred Bouvier they have sent \$44 to us. The donation coming in bulk we are unable to give the list of the subscribers; but whoever they are, we thank them in the name of the cause for their generous aid.

Mrs. Rachel McAuley sends the following letter with a donation to the Fund:

OSWEGO HOUSE, New York, Feb. 20, 1887.

Dear Mr. Fisher:

Enclosed please find my humble offering to the cause dear to all our hearts, and one with which your name will always be tenderly associated and lovingly remembered. If I might be permitted a suggestion regarding the surplus fund, or rather the amount collected before THE MIRROR began its glorious subscription list I would say, let the present amount comprising the actors' burial plot be increased to the extent of the money in hand. Let it be done now while the continuous ground can still be purchased and before the shaft is placed. Years hence, when necessity makes the demand, it will be impossible to comply at any price. Two thousand dollars invested now will make a vast difference in the size of the enclosure, while the liberality of the profession can always be relied upon to mark the spot and keep the grass green over those who in life made better provision for others than for themselves. Please pardon this lengthy epistle and accept the deep interest I feel in your work as my only excuse. Respectfully and sincerely yours,

RACHEL MCAULEY.

The question of enlarging the plot is one that requires mature consideration. In all probability there is space sufficient to meet all needs for twenty-five or thirty years. But it is the duty of the Fund to look further ahead than that. The organization is a permanent; its functions may outgrow the expectations of its founders and friends, and it may be best to purchase additional lots while they are available. However, this is a subject which the Trustees must debate. Mrs. McAuley's practical suggestion will no doubt draw their attention to it.

Mrs. Lillie Wilkinson, of Worcester, Mass., who has been a very active worker in behalf of the Fund since its beginning, comes forward with another collection this week, amounting to \$27. In this are included subscriptions of the attaches of the Worcester Theatre and several citizens of that place. One subscription on the list is from Stephen Salisbury, and, coming from a gentleman that rarely visits the theatre, it is worthy more than passing note. Mr. Salisbury's heart, hand and purse are always ready to respond to a worthy object. "In closing the subscription for the present allow me to say God bless and prosper THE MIRROR Monument Fund. May it flourish for all time to come!"

We acknowledge the receipt of \$10 from Mrs. Leland (her second subscription), and a cheque, through the same lady, from Eugene E. Dewey, for \$25.

The following has been received from the Secretary of the Washington Theatrical Mechanics Association:

WASHINGTON, D. C., Feb. 21.

Editor New York Mirror:

Dear Sir:—I am directed by Lodge No. 7, T. M. A., of Washington, to forward you the sum of \$10. It is the desire of the lodge that this sum shall be considered its contribution to the Actors' Fund Memorial Monument. I am further instructed to assure you of the T. M. A.'s hearty appreciation of your noble undertaking and that "the grips will always be found ready when needed." With best wishes for the success of the Fund I remain, very respectfully yours,

AUG. C. PILLOT, Recording Secretary.

The theatrical mechanics of Washington and elsewhere have proved their loyalty to the professional welfare too often to leave the slightest doubt of how their sympathies stand when any good work is to be done.

Charles N. Rhode, our efficient correspondent at Galveston, Texas, sends a subscription list with six names upon it. Mr. Rhode says that he has called on every visiting manager in quest of subscriptions only to find that the good work is going on in the companies. Manager Greenwall and his son state that they will send donations direct.

Sturdy Frank Mayo and his company swing into line with \$13. The list, headed by Mr. Mayo, includes Messrs. Riverb, Sherry, Conley, Johnstone, Hanchett, St. Martin, Montserrat, Grey, Corby, Misses Fischer, Van Sickle, Grahame and Lorrimer.

Miss Annie Wood's energy in behalf of our Fund is meeting with splendid results. She has turned in a large sum of money already, but now we acknowledge subscriptions received through her from the Consolidated Gas Company, the Singer Manufacturing Company, the Holmes Electric Protective Company, and the Brush Electric Illuminating Company, amounting to \$30, exclusive of the sums previously acknowledged.

Among the individual subscribers on this week's list are William C. Andrews, of Roland Reed's company; H. D. G.; A. J. Riel and E. Murray Day, of the Louise Arnot company; and Charles W. Purrenhaage, Cleveland, O., who writes that he is not a professional but a well-wisher of its people and a constant reader of THE MIRROR.

Following are the names of the subscribers and the amounts contributed from Thursday, Feb. 17, to Wednesday evening, Feb. 23, inclusive, in the order of their receipt:

Oliver Byron Company:	
Harry B. Hudson	\$1 00
Lisle Leish	1 00
Dickie Delaro	1 00
Frederic Warren	1 00
J. P. Johnson	1 00
K. Fulton Russell	1 00
Les M. Hart	1 00
Charles L. Young	1 00
Max Miller	1 00
William Crehan	1 00
H. T. Wilson	1 00
Kate Byron	25 00
Oliver Byron	25 00
H. C. Nunnemacher, Milwaukee	25 00
L. D. Hickey, Milwaukee	5 00
L. D. Brown, Milwaukee	1 00
O. S. Kropp, Milwaukee	1 00
H. O. Paris, Milwaukee	1 00
F. Fitzgerald, Milwaukee	1 00
Ed. Gintz	30 00
John C. Soudan, Milwaukee	50 00
J. Kraus, Milwaukee	25 00
J. E. Mayer, Milwaukee	25 00
Frank Goldwe, Milwaukee	1 00
Frank Winters, Milwaukee	1 00
H. A. Fisher, Milwaukee	1 00
Theo. Lynskey, Milwaukee	25 00
Riverside Printing Co., Milwaukee	5 00
Brush Electric Illuminating Co., 36 Union Square	50 00
William C. Andrews, Roland Reed Co.	1 00
Attaches Baldwin Theatre, San Francisco	44 00
E. Holmes, from Electric Protective Co.	25 00
Singer Manufacturing Co.	25 00
Rachel McAuley, New York	1 00
Charles Brown, Worcester, Mass.	1 00
Benjamin Lader, Worcester	1 00
Charles W. Allen, Worcester	1 00
C. G. Coon, Worcester	1 00
Ed. S. Pierce, Worcester	1 00
C. E. Chiffert, Worcester	30 00
Attaches Worcester Theatre	15 00
Ed. K. Marden	30 00
John Underwood	30 00
R. L. Barton	30 00
S. S. Coe	30 00
A. I. Driscoll	30 00
E. B. Thompson	30 00
R. W. Fish	30 00
J. H. Doran	30 00
F. Ryan	30 00
Thomas Mark	30 00
Ed. Fitzpatrick	30 00
William Hackett	30 00
Stephen Salisbury, Worcester	15 00
Eugene E. Dewey, 47 Exchange pl., New York	25 00
Washington Theatrical Mechanics Association	10 00
Charles Fowler, Jr., Galveston, Texas	1 00
M. S. Niffy, Galveston	1 00
J. H. Hawley, Galveston	1 00
E. B. Gale, Galveston	1 00
D. D. Boyan, Galveston	1 00
B. C. Mason, Galveston	1 00
Consolidated Gas Company, New York	25 00
Charles W. Farragut, Cleveland, O.	1 00
Murray Day, Louise Arnot Company	1 00
A. J. Riel, Louise Arnot Company	1 00
Frank Mayo Company:	
Frank Mayo, Westminster Hotel	50 00
Alice Fisher, New York	2 00
Nettie Van Sickle, New York	2 00
David Rivers, New York	2 00
Francis Grahame, New York	2 00
Frank Sherry, New York	2 00
Alice Lorimer, New York	2 00
T. H. Conley, Canton, Pa.	2 00
Lorimer Johnstone, New York	2 00
D. Hanchett	2 00
Clement St. Martin	2 00
George L. Montserrat	2 00
Neil Grey	1 00
Sheridan Corby	1 00
H. O. D.	1 00
Rose M. Leland	10 00
Total	\$348 25
Previously acknowledged	3 85 60
Total amount subscribed to date	\$4,186 85

WE KEEP OUR PEN FOR THE PROFESSION.

San Francisco Daily Report.

On the 8th of January Harrison Grey Fluke, editor of THE MIRROR, suggested that \$2,500 be raised in the profession for an Actors' monument, to be placed in the Actors' plot in Evergreen Cemetery. In just three weeks \$1,101 so were in his hands. Mr. Fluke's seductive pen should be retained by the Grant Monument Committee.

IN A REMARKABLY SHORT TIME.

Kohono (Ind.) Daily Dispatch.

The New York Mirror, the representative theatrical journal of America, has succeeded in securing by subscription in a remarkably short time funds for the erection of a magnificent memorial monument to the actors of America. It is not strange that a profession so quick to respond to the call of charity, or any public beneficence, should in turn receive a quick response to a call of its own. The monument will serve to commemorate the energy of THE MIRROR hardly less than the profession for which it is designed.

Receipts of the Tuesday Performances.

"The houses at the Fifth Avenue Theatre were about as large as we ever had, the receipts being over \$3 500 on the day," said Treasurer O'Connor to a MIRROR reporter; "besides which we must have turned away over 1,000 people."

"Harbor Lights was given to the full capacity of Wallack's on Washington's Birthday," said Mr. Gavin, of the box office. "The receipts were \$1,300 at the matinee, and \$1,400 in the evening—one of the biggest holidays we ever had, besides which we turned away as many as were in."

"Erminie drew \$3,600 at the two performances on Washington's Birthday," said Edward Aronson, manager of the Casino; "which means simply that it played to the capacity of

the house, and that there were seven or eight rows of standees back of the seats."

"There was almost \$2,000 in the two performances of The Mascotte at the Bijou," said Nat Goodwin, "and any number of people were turned away at both performances."

"We played to about \$2,500 on the day," said Mark Hanley, manager of Harrigan's Park Theatre, "and turned away fully a thousand people. Our next better house was last Thanksgiving Day, when we had over \$2,600."

"Our matinee yesterday, with James O'Neill in Monte Cristo," said T. Henry French, manager of the Grand Opera House, "was \$1,165, while at the evening performance we had over \$1,325."

"At the Lyceum, where Peg Woffington is having the longest run it ever had," said Manager W. R. Hayden, "we played to over \$1,900, which is the most money that the house ever held."

"At Dockstader's the capacity of the house was tested at both performances, while enough people were turned away to fill another house. A similar condition of affairs was noticed at the Fourteenth Street Theatre, where over \$2,000 was taken in."

"Our business, both afternoon and night at this theatre and the Academy of Music, was the biggest we ever did on the holiday," said H. S. Sanderson. "We turned people away on both occasions."

"The house at the Union Square was packed at both performances," said Ed. Price, manager of Richard Mansfield. "In the evening the standing room sign was put out twenty-five minutes before the curtain went up. At the matinee there were only four deadheads, and in the evening but six."

"We played to the full capacity of the house," said Mr. Reeves, of Niblo's Garden, "and you may have some idea of what we can play to when I tell you that the receipts for the two performances by Thatcher, Primrose and West's Minstrels were \$3 847 25."

"We had enormous audiences to see Woman Against Woman," said Frank B. Murtha, manager of the Windsor Theatre, "the houses being sold before we opened the doors. The receipts of the day were over \$1,700."

"The houses we had will show the business the Salisbury Troubadours did," Manager C. B. Burnham of the Star Theatre said. "Our receipts were \$953 in the afternoon and \$1,213 in the evening."

"At the People's Theatre The Wages of Sin played to \$2,300 on the day," said Manager Davis, "and we opened the box-office at night with nothing for sale."

Professional Doings.

The following members of the Redmund-Bury Company have been re-engaged for next season: Henry P. Acker, Frank Torrence, William Fairbanks, Frank O. Brown, E. J. Barrow, Frank Redmond, James Patton, Clara Douglas and Amelia Watts. The season opens at the Globe Theatre, Boston, on Sept. 5.

John Halligan, of Houstville, Texas, is open for an engagement as manager or advance agent. He has had considerable experience in the South-west.

High Street Theatre, London, O., is about to open under the management of F. D. Pitkin. The house seats 1,000 and has a stage 35 feet. The population is 4,000. Manager Pitkin is prepared to negotiate for dates.

—The prospectus of the Southern and Western Kansas Theatrical Association claims not to be a circuit, but to be composed of managers whose object it is to secure the best attractions and see that they are patronized. Among the many stands controlled are Newton, Wichita, W. H. Clayton, Caldwell, Harp, Arkansas City, Kingman, Hutchinson, Dodge City and Garden City. J. B. W. Johnston, of Newton, Kas., represents the Association, and will negotiate for this or next season. No 10-20 companies will be booked.

—The week of March 25, April 11 and 25 are open for good attractions at D. A. Kelly's Front Street Theatre, Baltimore.

—After an absence of some seasons the Corinne Merriamakers are filling dates in the West.

—The male members of Herne's Minute Men company became somewhat demoralized in Milwaukee last week. Mrs. Herne rang the curtain down on James A. on Tuesday night. On Saturday Mrs. Herne packed her trunk and departed for New York, Ray Briscoe taking the leading role of Dorothy Foggione. Lizzie McCall, who happened to be visiting in the city, assumed Miss Briscoe's part of Rachel Winslow.

—Les Raymond, who has made quite a hit as Nora Marks in A Tin Soldier, will be seen in Hoyt's latest, A Hole in the Ground.

—McKee Rankin produces The Golden Giant and Wife and Child in New Haven next week.

—The Lamb-Jordan-Price company, in Mark Price's romantic American drama, On the Rio Grande, is playing four consecutive weeks in Chicago. This play is having remarkable success everywhere. There is open time in March and April. The company opens in St. Louis on March 6.

—Harry Pepper, the tenor, opens with the Thompson Opera company in San Francisco on March 14.

—Fred. Ward begins a two weeks' engagement at the California Theatre, San Francisco, on May 5, after which he goes East as far as Denver, where he closes his season on July 9.

—Before leaving San Francisco Patti presented Frank Unger, her one-time banjo teacher, with a ring set with precious stones.

—The recently destroyed Grand Opera House at Columbus, O., will be rebuilt before the opening of next season. The new Grand and Metropolitan Opera Houses have just been leased to the Miller brothers for a term of years. For two seasons they have successfully conducted the two leading theatres in Columbus. The new theatre will cost \$75 000 and seat 1 000.

—Manager L. H. Wiley, of Peoria, Ill., telegraphs that the largest audience ever assembled in his Opera House greeted Haverly's Minstrels on Tuesday night. Over 1,000 reserved seats were sold before three o'clock on the same day.

—Titusville, Pa., is unfortunate in the matter of theatre fires. The new Emery Opera House is in ruins. The Palace Opera House fell a prey to the same destroying element—fire—a few years ago.

—J. Melville Janson, of Carncross Minstrels, Philadelphia, who has been ill for two years, has undergone a successful surgical operation and is rapidly recovering.

—Dr. W. C. Waugh, scenic artist of the Grand Opera House, Cincinnati, was the recipient of a benefit Feb. 10 at the hands of the Kate Forsyth company.

The Private Secretary had a \$1,325 matinee at the Boston Park Theatre on Tuesday. This was the largest amount of money ever taken in the house at a matinee.

—Mustell played Tangled Lives Tuesday night in Orange, N. J., to nearly \$1,000. A big holiday for a little town.

—Manager Henry Greenwall telegraphs that Robson and Crane have just closed four nights in Galveston and Houston to over \$4,000. Booth played two nights in Galveston to \$1,500; in Houston one night to \$1,100, and in Dallas one night to \$1,200. In Houston and Dallas over one thousand people were disappointed in not being able to secure seats. The six Booth nights in five Texas cities will yield \$15,000.

—Her jealousy, a musical comedy in two acts, written by Elsie J. Serrano, was produced at Everett Assembly Rooms, Brooklyn, on Friday evening, Feb. 15, with the following professional cast: Visionary Mood, Herbert Jones; Jack Bromley, Frank Oakes Rose; Britthead Canary, Thomas K. Serrano; Kitten Mood, Ada Bosshell; Jessie Styles, Elsie J. Serrano; Peggy, Ethelwyn Friend. The performance was given for the benefit of the P. E. Mission of St. Augustine.

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